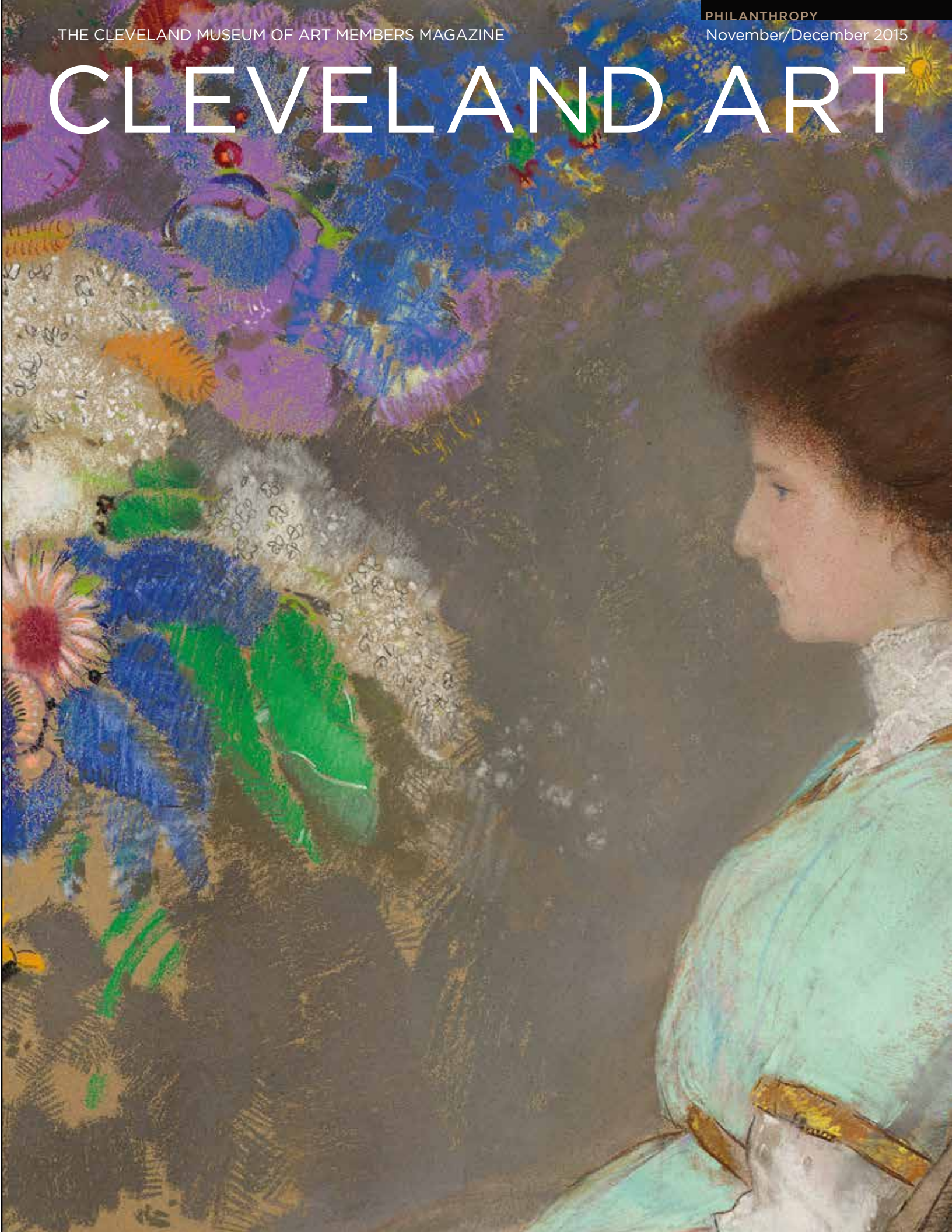


THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

PHILANTHROPY
November/December 2015

CLEVELAND ART



FROM THE DIRECTOR

Dear Members,

A decade ago, Cleveland was one of the few large cities in the United States that had no consistent public source of funding for the arts. Then, in 2008, the citizens of Cuyahoga County voted to use a tax on cigarettes to provide a dedicated stream of support for the arts through Cuyahoga Arts & Culture (CAC). Today, Cuyahoga County has been transformed into one of the nation's leading communities for funding the arts.

The Cleveland Museum of Art is grateful to receive CAC funds and proud to display the CAC logo at the base of this page. But the impact of this funding is far more profound and far-reaching than providing operating support for the city's flagship institutions. Since the program began, more than 300 organizations have received CAC grants, helping to infuse the arts into daily life at the neighborhood level throughout the county. This everyday presence builds artistic literacy in many forms. It creates an expectation among our citizens that the arts should be integral to our lives, and it supports, in the long run, the kind of commitment to creativity and quality of thought that drives innovation and simply makes a city better. The evidence of the positive effect of just eight years of CAC at work in our community is all around us. The tax is up for renewal on November 3 as Issue 8. I ask Cuyahoga County residents to make the time to cast your vote in favor of this truly transformative initiative. On behalf of all the artists, arts organizations large and small, and arts aficionados of Cuyahoga County, I thank you.

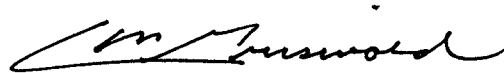
As has been our tradition in recent years, the November/December issue of this magazine is devoted to philanthropy. Reading the articles and reviewing the lists of supporters, one begins to get a sense of how diverse

the museum's donors are, and of how many personal reasons they have for their philanthropy. We are grateful to all those, present and past, who have helped make this institution great, and we invite future supporters to join the rolls of donors either with a contribution to the annual fund that provides critical operating support or to a specific program or project. It is deeply appreciated.

Painting the Modern Garden: Monet to Matisse runs through January 5, but I would strongly recommend that members not wait until the holiday season, when we anticipate substantial crowds. This is the first exhibition to occupy the entire lower-level exhibition space, bringing together in one continuous presentation both the Smith Exhibition Hall and the Smith Exhibition Gallery. It's a thoroughly engrossing journey of verdant inspiration that provides a striking contrast to our chilly late-fall days. Curator of drawings Heather Lemonedes organized a beautiful companion exhibition called *Imagining the Garden*; read her article about it on page 4.

Finally, I remind everyone that we have a milestone birthday coming up: June 7, 2016 will mark 100 years since the Cleveland Museum of Art opened to the public. We've got a year's worth of festivities planned, beginning with a spectacular New Year's Eve party. The article on page 10 offers a taste of what we've got in the works.

Sincerely,



William M. Griswold
Director

CLEVELAND ART

COVER

Violette Heymann
(detail) 1910. Odilon Redon (French, 1840–1916). Pastel; 72 x 92 cm. Hinman B. Hurlbut Collection 1976.1926

Cleveland Art: The Cleveland Museum of Art Members Magazine

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Questions? Comments?

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Ohio Arts Council



ON VIEW

Painting the Modern Garden: Monet to Matisse Through January 5, 2016, Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery. Examining the role of gardens in the paintings of Claude Monet and his contemporaries, this spectacular exhibition features more than 100 paintings by Impressionists, Post-Impressionists, and avant-garde artists of the 20th century, including Caillebotte, Renoir, Cézanne, Van Gogh, Sargent, Sorolla, Kandinsky, and Bonnard. It reunites Monet's great *Water Lilies (Agapanthus)* triptych and considers modern paintings in the context of new developments in floriculture and personal pleasure gardening.

Organized by the Cleveland Museum of Art and the Royal Academy of Arts, London. In Cleveland, the exhibition is made possible by an indemnity from the Federal Council on the Arts and the Humanities. Presenting sponsors: Baker Hostetler and the Michelle and Richard Jeschelnig Exhibitions & Special Projects Fund. Centennial sponsor KeyBank

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Cleveland
MAGAZINE

Three Horses and Four Grooms

(detail), c. 1320s. Ren Renfa (Chinese, 1254–1328). Handscroll, ink and color on silk; 29.2 x 136.8 cm. Leonard C. Hanna Jr. Fund 1960.181. In *Silent Poetry*



Silent Poetry: Masterworks of Chinese Painting November 14, 2015 through April 24, 2016, Julia and Larry Pollock Focus Gallery. Drawn from the Cleveland Museum of Art's renowned collection of Chinese paintings and in celebration of the museum's 100th anniversary in 2016, this small but potent exhibition features ten masterworks of Chinese art. A fine assemblage in various subjects and styles, spanning from the Song to the Qing dynasties, provides a visual feast: all are rare treasures and iconic works.



Chrysanthemum Boy (Kikuji dōji) from *Flowers of a Hundred Worlds (Momoyogusa)*, 1910. Kamisaka Sekka (Japanese, 1866–1942). Ink and watercolor; 27.3 x 39.2 cm. John L. Severance Fund 1989.85.20

Imagining the Garden October 31, 2015 through March 6, 2016, prints and drawings galleries. Throughout the history of art, artists have made exquisite renderings of the garden. In a selection of 50 drawings, prints, illuminated manuscripts, Indian miniatures, textiles, and decorative arts from the museum's collection, this exhibition transports viewers to cloister gardens of the Middle Ages, Persian love gardens, formal gardens of the Italian Renaissance, Impressionists' backyard idylls, and fantastical oases that exist only in artists' imaginations.

Shadows and Dreams: Pictorialist Photography in America Through January 17, 2016, Mark Schwartz and Bettina Katz Photography Gallery. The first in-depth exploration of the museum's extensive, beautiful, and unique collection of American Pictorialist photography highlights works from this turn-of-the-20th-century international movement. It was the first concerted, widespread effort to release photography from the constraints of mechanical reproduction and elevate it to the status of fine art.

Chinese Landscape Duets of Arnold Chang and Michael Cherney Through February 7, 2016, gallery 242. Using two different mediums to create artistic dialogues, Arnold Chang (the painter) and Michael Cherney (the photographer) turn their creative processes into artistic improvisations. A common denominator of the two artists' works is an emphasis on the harmony of abstract and natural rhythms; when their respective art forms are combined, the rhythms of brush and ink echo the rhythms of nature from which the brushwork is derived.

Muhammad Shah's Royal Persian Tent Through June 26, 2016, Arlene M. and Arthur S. Holden Gallery. This newly acquired, jewel-like royal Persian tent, an imperial symbol of power and wealth, stars in a special focus exhibition. Visitors can walk into the richly decorated interior of this spectacular 19th-century tent, and in a special video see glimpses of Muhammad Shah's family and imperial hospitality along with the role of tents.

Imagining the Garden

The garden is a ground plot for the mind. —Thomas Hill, *The Gardener's Labyrinth* (1577)

Views of the Villa of Pratolino: Colossal Statue of the Apennines about 1650–55. Stefano della Bella (Italian, 1610–1664). Etching; 26 x 40.1 cm. John L. Severance Fund 1988.110.4



EXHIBITION Imagining the Garden

October 31, 2015–
March 6, 2016
Prints and
drawings gallery

Throughout the centuries, artists have made exquisite renderings of the garden. In a selection of nearly 60 drawings, prints, illuminated manuscripts, Indian miniatures, textiles, and decorative arts from the museum's collection, *Imagining the Garden* transports viewers to cloister gardens of the Middle Ages, Persian love gardens, formal gardens of the Italian Renaissance and Baroque France, the Impressionists' backyard idylls, and fantastical oases that exist only in the imagination. The exhibition culminates with contemporary artist Jim Hodges's *In Blue* (1996), a scrim of artificial blossoms that cascades from ceiling to floor, immersing the viewer in a floriferous environment. Organized to complement the international loan exhibition *Painting the Modern Garden: Monet to Matisse* currently on view in the museum's main exhibition space, *Imagining the Garden* offers visitors an expanded vision of artistic conceptualizations of the garden, showing that the marriage of horticulture and the visual arts has produced a dazzling variety of gardens, perennial reminders of the power of imagination.

While the appeal of gardens remains constant, their portrayal varies dramatically depending on the era, cultural associations, and the artist's chosen medium. Drawing from the museum's encyclopedic collection, *Imagining the Garden* juxtaposes works of art from a broad range of cultures and periods, revealing contrasts

and surprising similarities in artists' approaches to the theme of the garden. The exhibition begins with four representations of the Garden of Eden: a medieval illumination from a book of hours in which the Tree of Knowledge of Good and Evil shelters a serpent with the head of a woman; a French engraving from the late 16th century in which Eve offers the fateful fruit to Adam; a minutely detailed Flemish drawing from the early 17th century that portrays Adam and Eve being cast out of Eden, a virtual microcosm populated by a dizzying array of plants and animals; and a wood engraving by the Pre-Raphaelite Edward Burne-Jones showing Adam and Eve in the wilderness after being expelled from Paradise. Other works on paper by Italian, Dutch, and Indian artists from the 15th through the 18th centuries explore crucial moments in the life of Christ that take place in gardens.

The garden can be a place for romance, where the senses are heightened, colors more vibrant, scents stronger, the environment richer than ordinary surroundings. The "garden of love" was a powerful and enduring metaphor that appeared in the visual arts of Europe around the ninth century and reached a peak of popularity in the 1400s. Two German engravings from the 15th century that refer to the love garden as an idyllic place where harmony reigned are shown alongside a pair of Indian miniatures from the 18th century in

A Princess Standing in a Garden Landscape

1550–1600. India, Deccan. Opaque watercolor with gold; 17.5 x 12.7 cm. Gift in honor of Madeline Neves Clapp; Gift of Mrs. Henry White Cannon by exchange; Bequest of Louise T. Cooper; Leonard C. Hanna Jr. Fund.

From the Catherine and Ralph Benkaim Collection IR-2013-007592/1

which the garden provides an ideal setting for courtship and amorous play.

Gardens also can serve as sanctuaries for reverie and contemplation. In his poem “The Garden” (1681), Andrew Marvell described his absorption in the botanical as finding the world reduced to “a green thought in a green shade,” a sentiment matched by a wide spectrum of artists—Indian painters of the Deccan and Mughal periods, expatriate John Singer Sargent, French Symbolist Odilon Redon, American Impressionist Childe Hassam, and Japanese Rimpa artist Kamisaka Sekka—who portrayed solitary figures in gardens, their reveries bringing them closer to a transcendent state of being.

While representations of the garden during the Middle Ages were infused with allegorical meaning and intense spirituality, depictions of Medici gardens at the Villa of Pratolino and the Villa d’Este, and French palace gardens at Versailles and Nancy, were manifestations of courtly wealth and power. Eighteenth-century renderings of gardens differed dramatically from those of the Renaissance and Baroque periods. Louis XIV’s death in 1715 left France in desperate financial straits that in part resulted from his megalomaniacal garden-building campaign at Versailles. In a period of severe economic decline, the extravagant horticultural displays



Scene in a Park

about 1760–62. Jean-Honoré Fragonard (French, 1732–1806). Pen and brown and gray ink, brush and brown and gray wash, and traces of yellow watercolor over black chalk; 19.2 x 25 cm. Dudley P. Allen Fund 1925.1006



Strawberry Thief

1883 (printed about 1936). William Morris, designer (British, 1834–1896). Cotton, plain weave, discharge printed, loom width; 88.3 x 99.1 cm. Gift of Mrs. Henry Chisholm 1937.696



of the past were no longer possible or even desirable. Instead of forcefully exerting human design upon the natural world, garden designers and artists of the 18th century found solace in a bucolic dream of escape from the anxieties and demands of courtly life. The cult of nature and nostalgic desire to seek solace in unspoiled idylls paved the way for Jean-Honoré Fragonard's drawings of overgrown gardens, magnificent in their unbridled abundance.

The Expulsion from Paradise

about 1606. Jan Wierix (Flemish, about 1549–after 1615). Pen and brown ink; 9.5 x 12.4 cm. Dudley P. Allen Fund 1994.16



In the 19th century, industrialization and the rising middle class inspired a new kind of garden iconography. For the first time, gardens were no longer the domain of the elite. Domestic backyard gardens were a beloved subject of modern American and European artists, and with decorative objects and textiles—such as William Morris's *Strawberry Thief*, adorned with natural motifs—the garden lived indoors throughout the year.

Gardens provide inspiration not only to artists. Again and again, poets, novelists, and essayists have described particular gardens, using them as settings and engaging with them metaphorically or to express emotion. Twelve literary excerpts accompany a dozen works of art on view in *Imagining the Garden*. Each passage is about a garden, or rather the idea of what a garden can be and the many emotions a garden can occasion. The majority of authors included were not gardeners (although a few were, such as Sir George Sitwell, Elizabeth von Arnim, and Vita Sackville-West), but all reveal a sensitivity to the various moods evoked by gardens. That writers as divergent as Murasaki Shikibu, Christopher Marlowe, and Edith Wharton all brought gardens into their writing says something about how gardens have been a part of the lives of so many people, across expanses of time and geography. Poems and selected passages from novels and essays are available on gallery cards and are read aloud on the museum's ArtLens app. 🏠📖

Silent Poetry

A new book and focus exhibition celebrate Cleveland's outstanding collection of Chinese paintings

Streams and Mountains without End 1100–1150.

China, late Northern Song dynasty (960–1127) to the Jin dynasty (1115–1234). Handscroll, ink and slight color on silk; 35.1 x 1,103.8 cm. Gift of the Hanna Fund 1953.126



EXHIBITION
Silent Poetry:
Masterworks of
Chinese Painting

November 14,
2015–April 24,
2016

Julia and Larry
Pollock Focus
Gallery

Silent Poetry: Masterworks of Chinese Painting is a new focus exhibition organized to celebrate the publication of a similarly titled book, which offers a detailed examination of more than 100 of the museum's finest Chinese paintings. Far more than a traditional catalogue of selected works, this substantial book (about 500 pages and weighing nine pounds) sets out critical scholarship, reaffirming the significance of connoisseurship in Chinese painting studies using the remarkable Cleveland collection.

The publication reflects the contributions of several generations of curators and historians of Chinese art. Not only does it pay tribute to the distinguished collection assembled by former director Sherman E. Lee and former curator Wai-kam Ho, but it also uses these rich resources, together with new acquisitions, as the basis for fresh studies that reflect new scholarship. Curator emeritus Ju Hsi Chou initiated this project when he joined the museum in 1998 and, after his retirement in 2004, continued to work on it with unfailing commitment, leading the research, which incorporates contributions by the most recent curator, Anita Chung. It has been a marathon project, drawing upon past accomplishments as a source of inspiration for the pursuit of new knowledge. The catalogue offers theoretical contributions and establishes critical methods for examining Chinese paintings. It provides in-depth information for

arguing the outstanding significance of individual works and, at times, for questioning established views, with penetrating insights. While certain entries challenge widely held opinions regarding authenticity, authorship, and date, the catalogue offers a methodological framework for the critical study of Chinese painting. Probing into aspects of connoisseurship, it will no doubt make a lasting contribution to the field.

With the opening of new Chinese galleries, the museum's collection is once again available for public enjoyment. Because of the museum's commitment to interpreting (and reinterpreting) the collection to engage a range of audiences, from specialists to visitors of all backgrounds, we hope this scholarly publication, intellectually ambitious by its nature, will also provide a solid foundation for developing rich and diverse educational and public programs in the service of a broad audience. We furthermore trust that it will engage an international community of Chinese art historians and stimulate new scholarship on the museum's collection. We are profoundly grateful to June and Simon K. C. Li for their great dedication to the study of Chinese art and culture, and their vision to support this project. We are equally indebted to the Henry Luce Foundation. Their generosity and patience have made the publication possible.

The focus exhibition offers a concise but captivating introduction to Chinese painting through a selection of ten rarely seen handscrolls from the museum collection, ranging from the 12th-century *Streams and Mountains without End* to the 18th-century *Portraits of Emperor Qianlong, the Empress, and Eleven Imperial Consorts* by Giuseppe Castiglione (Italian, 1688–1766) and later Chinese artists. 🏠

500 pages and
nine pounds of
awesome Chinese
painting. \$125,
hardbound only





The Peacock Feather

One of Clarence White's many evocative photographs of Cleveland artist and philanthropist Julia McCune Flory

EXHIBITION Shadows and Dreams: Pictorialist Photography in America

Through January
17, 2016

Mark Schwartz
and Bettina Katz
Photography
Gallery

The Peacock Feather 1902.

Clarence H. White
(American, 1871–
1925). Platinum
print with crayon
and gouache; 20.3
x 14.9 cm. Gift of
John Flory, Eliza-
beth Flory Kelly,
and Phoebe Flory
1980.147

The *Peacock Feather* is a reminder of a small Ohio city's stature as an internationally noted hub of Pictorialist photography at the turn of the 20th century. In Newark, 130 miles southwest of Cleveland, lived Clarence H. White (1871–1925). A bookkeeper for a wholesale grocer, White took up photography as a hobby in 1893. In less than a decade, his idyllic views of domestic life made him a recognized leader of the Pictorialist movement—the first concerted international effort to position photography as a fine art.

In 1980 the Cleveland Museum of Art received a generous gift of 51 photographs by Newark artists; 46 were White's work. Many of these prints are in the current exhibition *Shadows and Dreams: Pictorialist Photography in America*. The donors of these gems—John Flory, Elizabeth Flory Kelly, and Phoebe Flory—were the children of Julia Hall McCune Flory (1882–1971), who spent her adult life in Cleveland but was raised in Newark.

As a young teenager, Julia's best friend was White's sister-in-law. The photographer, who was supporting a wife and two sons on his bookkeeper's salary, barely had money to pay for photographic plates, chemicals, and paper, let alone modeling fees. He pressed family and friends into posing for him, and Julia became one of his favorite models. White's carefully staged, costumed scenes required a lengthy time commitment and, due to the demands of his regular job, had to be shot very early in the morning or in the evening. He compensated Julia with photographs—"payments" that became a lasting public legacy once donated to the museum.

Julia appears in 32 of the 51 photographs. In *The Peacock Feather*, taken when she was 20, she sits in a graceful (and likely uncomfortable) serpentine pose that, along with her elaborately lace-trimmed dress, speaks of elegance and artfulness, beauty as a composed but valued construct. In her left hand is a peacock feather, a symbol of ideal beauty associated at the time with the idea of "art for art's sake."

In 1906, White moved to New York City, where he founded the first school dedicated to fine art photography. Julia attended Denison University in central Ohio and art classes in New York, then married Walter Flory of Newark and moved with him to Cleveland, where he co-founded the law firm Thompson, Hine, and Flory.

Together the couple, who became community leaders, helped establish the Cleveland Play House in 1915. That same year, Walter invited White to Cleveland to photograph the family as a Christmas present for his wife.

In addition to raising three children, Julia was an illustrator and author and designed and produced sets for the Play House. To learn more about the extraordinary woman who posed for *The Peacock Feather*, visit *Various and Sundry Activities: The Creative Work of Julia McCune Flory for the Cleveland Play House and Beyond*, an exhibition about her art on view in Special Collections at Case Western Reserve University's Kelvin Smith Library through March 25, 2016. 🏠



Julia McCune Flory and Phoebe Flory 1915. Clarence H. White. Platinum print; 24.1 x 18.8 cm. Gift of John Flory, Elizabeth Flory Kelly, and Phoebe Flory 1980.162

100 Years and Counting

Celebrating the museum's centennial with a year's worth of special programming

Twenty-Five Years

Ago The museum celebrated its 75th anniversary Cleveland style—with massive fireworks and a laser show.

GREGORY M. DONLEY



n June 7, 2016, the Cleveland Museum of Art marks the centennial of its opening to the public. The birthday itself is the centerpiece of a year-long celebration of the museum's first 100 years of fulfilling its mission to collect and present great art “for the benefit of all the people forever,” as co-founder Jeptha Wade II wrote when donating the lovely parkland upon which the museum ultimately would be built. At press time, many events are still under development, but the following list provides a general outline of the year's festivities.

The first official party actually kicks off in the waning hours of 2015 with the **New Year's Eve Party of the Century** (December 31, 2015–January 1, 2016).

Four major **Centennial Exhibitions** represent the creative genius of three continents and span eras from ancient to contemporary: *Monet to Matisse: Painting the Modern Garden* (on view this fall and into January), *Pharaoh: King of Ancient Egypt* (opening in March), *Art*

and Stories from Mughal India (opening in July), and *Albert Oehlen* (opening in December).

About a dozen **Masterpiece Loans** from top-tier national and international institutions go on view in the permanent collection galleries throughout the year. Watch for an article in the next issue that details some of the works of art—all of them remarkable, some of them quite famous.

CMA Connections. The museum will augment its ongoing efforts in community engagement in the centennial year. This program partners the museum with community service organizations to provide art instruction, art educator training for organizational staff, development of real-life studio space experiences, and the use of ArtLens and the museum's online collection.

Cleveland Indians Opening Day and filming of “Happy Birthday, CMA!” (Monday, April 4). In partnership with the Cleveland Indians, the opening-



day crowd at Progressive Field will be invited to sing “Happy Birthday” to the museum.

The **Centennial Art Truck**, a retrofitted truck designed for a range of art-related activities, will drive the museum’s community engagement strategy from May through October of the centennial year. The Centennial Art Truck will create unique opportunities for public participation in hands-on art-making, pop-up art exhibitions, and spontaneous art conversations. A gift from American Greetings makes the Art Truck and its programs possible.

Clevelanders: Portraits of Our Community (April–October). Community members can draw inspiration from the museum collection while creating self-portraits. This region-wide, large-scale participatory art project will connect the community to the collection through their own creative output. It also will bridge the museum’s various engagement initiatives in local neighborhoods, including Hough, Glenville, and Collinwood. Sites will be encouraged to mount installations of their work.

Special Members-Only Birthday Celebration (Monday, June 6). The museum opens its doors to CMA members for a day of special programs. The public **Birthday Celebration** (Tuesday, June 7) brings local pastry chefs and their special cakes created in honor of the museum’s centennial. Cleveland’s centenarians will be invited to the museum for a special group photograph. The week-long celebration concludes with **Parade the Circle** on Saturday, June 11.

Centennial Festival Weekend (Saturday, June 25–Sunday, June 26). The museum hosts a two-day music and innovation arts festival, featuring musical performances on two outdoor stages. Inside the museum, visitors will find special programming, tours, and surprise celebrity appearances. The festival’s grand finale includes a special Centennial Celebration Concert by the world-famous Cleveland Orchestra on Sunday, June 26. This special performance kicks off a three-year partnership with the orchestra and also marks the beginning of the orchestra’s centennial in 2017.

City Stages (July–September). The museum’s signature summer outdoor music series expands throughout the city.

Draw Together: A Big Draw Event (Sunday, October 9). This international festival of drawing, which originated in the UK, encourages communities to come together around drawing. In the months beforehand, local artists will periodically draw in the galleries to build excitement for the Big Draw event in October, when visitors will be invited to draw in the galleries.

Centennial Gala (Saturday, October 22). The second biannual *Benefit for the Cleveland Museum of Art* promises to be the premier event of the season, gathering more than 900 nationally renowned collectors, artists, and philanthropists to celebrate and support the museum. Special surprises will be unveiled!

Mark your calendars now, and watch these pages and other museum communications for details about these and other upcoming centennial events. 🏠

THANKS

Our year-long Centennial celebration is generously sponsored by



With additional support from



ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Body Proxy: Clothing in Contemporary Art, Oberlin College's Allen Memorial Art Museum, through December 13, includes an untitled CMA piece by Robert Gober.

The Shadow of the Avant-Garde, Museum Folkwang, Essen, Germany through January 10, 2016, features Henri Rousseau's *Fight between a Tiger and a Buffalo*.

Man Ray—Human Equations: A Journey from Mathematics to Shakespeare, The Israel Museum, Jerusalem, through January 23, 2016, includes Man Ray's *Shakespearean Equation: Hamlet*.

Ancient Egypt Transformed: The Middle Kingdom, Metropolitan Museum of Art, through January 24, 2016, features Cleveland's statue of Amenemhat III.

Senufo: Art and Identity in West Africa, organized by the CMA, at the Musée Fabre, Montpellier, France, November 28, 2015–March 6, 2016, features four works from the Cleveland collection.

Paul Strand: Master of Modern Photography, Victoria and Albert Museum, London, April 2–July 31, 2016, includes Strand's *Susan Thompson, Cape Split, Maine*.

More online Search "objects on loan."

Face Mask Attributed to Sabarikwo (active in Ouazomon, Côte d'Ivoire). Wood, metal; h. 31.6 cm. John L. Severance Fund 1989.48. In *Senufo*.



PERSONAL FAVORITE



GREGORY M. DONLEY

**The Biglin Brothers
Turning the Stake**

1873. Thomas Eakins (American, 1844–1916). Oil on canvas; 101.3 x 151.4 cm. Hinman B. Hurlbut Collection 1984.1927. Gallery 207

William Busta, long-time gallerist and advocate for artists in Cleveland

American culture reached a maturity in the decade after the Civil War. It was a time when Walt Whitman and Mark Twain were writing, the country was tethered together by a transcontinental railroad, and the slow process of reimagining as a union began. In American art two major talents were emerging—Thomas Eakins and Winslow Homer. I remember discussions during grad school, advocating which of the two was the better painter. I don't think that ranking artists makes much sense, but Thomas Eakins's work has always had a transcendent appeal for me.

This is a painting of two oarsmen, two brothers, at a turning point in a race in Philadelphia. The elegant structure carries the whole thing off; it's not really the pictorial elements. It's a precise, considered composition that engages. Like most great representational paintings, its formal qualities of composition, color, and brushwork succeed independent of the narrative. This painting is modern in the sense that it represents modern characteristics—a belief in progress, industrialization (look at the steamship in the background), and a celebration of the individual. At the time, France was reaching toward modernity in a different way with Impressionism. Eakins had come back from studying in Europe in 1870, and he was finding his own way to create something singular and brilliant and American.

I've always believed that the understanding of any work of art starts with direct experience. You look at it. You take time. And then, emerging from reflection, it often helps to describe the painting to yourself. The figures here are classically posed in an enormous stillness and depth, in exquisite composition. The figures are engaged in sport, in competition. And then you

might wander to context. Eakins was the first major American artist to portray athletes—and the Biglin brothers were among the first American professional sportsmen. They were superstars in their time. After the Civil War sports became a way for us to both express regional pride and share national experience, whatever all our other differences. I don't think it is a coincidence that in this painting there's clear definition of red, white, and blue—there's a patriotic fervor. A conscious patriotism had a presence in Philadelphia's cultural life when this was painted, as the city was getting ready for the Americas first world's fair to celebrate the nation's centennial in 1876.

I return to this painting time after time for a lot of reasons. I have a Cleveland pride that we have one of Eakins's best paintings from his best period. But it also has been a touchstone for me over the last 40 years. Whenever I'm in the museum I visit, meditating on the humanity and the skill, the physicality and the dexterity—not only in the artist's spectacular brush but in the structured composition that affirms humanity, aspirations, and ambitions. We are in the middle ground, between air and water, testing our strength.



Erin Nord Associate Director of Advancement Communications

Scott Mueller

Leading by example

Dealer Tire CEO and Cleveland Museum of Art trustee Scott Mueller has a pure and youthful curiosity for contemporary art that beguiles his decades of collecting experience. “I started visiting artists’ studios and was hooked,” he says. “Talking to artists about their work had this demystifying effect for me. After that, I was captivated by sculptures and paintings that I would have ignored years earlier. The people and ideas behind each piece really brought them to life for me. As much as I can, I want to share that experience with my friends, my family, and my community.”

By almost any metric, Mueller has accomplished his goal. Since joining the museum’s board of trustees in 2008, he has contributed numerous artworks that have greatly strengthened the contemporary collection, including signature pieces such as Liza Lou’s *Continuous Mile* and Monika Sosnowska’s *Stairs*. Perhaps even more remarkable are Mueller’s financial contributions to the museum, which total more than \$23 million. This past spring, in an effort to complete the museum’s capital campaign, he put forth a \$19 million one-to-one challenge gift that has inspired nearly \$30 million in addi-



HOWARD AGRESTI

tional contributions. When combined with a gift made earlier in the campaign and three additional gifts for art purchases and programs, Mueller's giving total has surpassed that of nearly all other individuals in the museum's long history.

Beyond his extraordinary generosity to the museum, Mueller supports a number of Cleveland-based non profits. During a recent Association of Fundraising Professionals symposium, he candidly explained his

"It often takes friends and serendipity to learn about a cause, but those experiences can be transformative for an individual."

approach to philanthropy: "I became involved with the Cleveland Sight Center when a friend asked me to help out. To be honest, at first I was volunteering just because my friend asked me, but I quickly gained a very emotional attachment to the organization. I became involved with the MetroHealth Foundation [because] a friend of mine who is a trauma surgeon at Metro asked me if I would come down and see firsthand how the institution is serving our community. That really opened my mind." The bottom line, he says, is that "it often takes friends

and serendipity to learn about a cause, but those experiences can be transformative for an individual."

While serendipity can certainly play a role, Mueller traces the origins of his philanthropic values to his parents. "My experience with giving began by watching my parents be generous with friends and family on a one-on-one basis. That sense of generosity was taught to my brother and me at a very early age," he says.

Today, philanthropy is not only a personal value for Mueller, but also a corporate one. "Our associates [at Dealer Tire] want to know how the company is playing a role in the greater good of society and how we're encouraging [employees'] personal philanthropy," he says. "I know our associates don't just want to give, they want to be a part of and contribute to a community." Not surprisingly, associates at Dealer Tire are encouraged to donate their time by "getting behind the wheel" of one of five Vehicles of Hope programs, which range from volunteering for the American Heart Association to tutoring at a Cleveland public school.

Humble and self-deprecating, Mueller downplays his sales skills, claiming that and that his "brother is a much better salesman than I could ever be." We would argue otherwise. Time after time, Mueller has magnificently "sold" the idea of philanthropy. 🏠

KeyBank Sponsors the Centennial Celebration

Seizing a once-in-a-lifetime partnership opportunity, KeyBank, a longtime corporate partner of the Cleveland Museum of Art, has taken the lead as the presenting sponsor of our 2016 centennial celebration. The company's recent \$1 million gift will help facilitate all of the museum's centennial activities—from blockbuster exhibitions to new educational initiatives to pioneering community outreach projects.

"We're so excited to be part of this tremendous celebration," says Beth Mooney, chairman and chief executive officer of KeyCorp. "KeyBank is committed to this community, and we know that the Cleveland Museum of Art's centennial celebration will touch tens of thousands of people in northeast Ohio. We're proud to support all of the special programs, events, and exhibitions that will honor the 100th birthday of one of Cleveland's most important cultural institutions."

A New Year's Eve party scheduled for Thursday, December 31, will kick off the museum's spectacular 12-month celebration. The event will mark the beginning of a year of special programs, performances, and events, as well as a host of extraordinary surprises, in-

cluding the presentation of iconic artwork loaned from top-tier institutions across the country. Together, the activities will commemorate the museum's past while helping to set the stage for its next century.

While events are scheduled throughout the centennial, the swell of activity will grow markedly as the museum nears the midway point of the year. With KeyBank's support, the museum will designate June as a month of public celebration with the presentation of events that seek to engage all members of the Cleveland community.

The 100th anniversary of the museum's opening occurs on June 7, and will be commemorated with a free day-long birthday party. The birthday week will culminate with the museum's 27th annual Parade the Circle event on June 11, which will showcase artists from every continent to a crowd of over 80,000 people. At the end of the month, a two-day Centennial Festival Weekend will feature partnerships with local artists, art-making activities, performances, and more.

"KeyBank is a corporate and philanthropic leader," says Cleveland Museum of Art director William Griswold. "For decades they have demonstrated an across-the-board commitment to the museum and to

building more vibrant communities. We're thrilled that KeyBank has signed on as the presenting sponsor of our centennial year. Their support will help us deliver unique experiences to museum visitors as well as to communities across the region."

Undeniably, KeyBank's sponsorship of the museum's centennial is not only a remarkable partnership, but also an investment in a celebration that will honor the museum's 100-year commitment to artistic excellence, scholarship, and community engagement. 



ROBERT MULLER



As a retired General Electric scientist specializing in the study of crystallography, Dr. Ran Datta cares about precision. This personal quality is evident not only in his professional accomplishments, which include more than 70 patents, but also in his methodologies as a collector of British silver and the high standards he applies to philanthropic decisions. “I like knowing how my contribution is being used,” he says. “Over the years I’ve developed such a strong relationship with the museum and with a few members of the staff. If I have a question, they are always there to answer it. I appreciate that.”

Datta’s relationship with the museum developed shortly after he moved to the United States from Calcutta, India. “I was a busy student in Calcutta,” he explains. “So I never had time to visit the city’s museums. When I arrived in Cleveland I wanted to take full advantage and so I quickly became a member.” Datta deepened his involvement with the museum first by volunteering his materials expertise through the conservation department, then by working with museum staff to help organize community events around the 1985 Festival of India and a special exhibition of Kushana sculpture. “I was so excited to help the museum share

Indian culture with the community,” he says. Beginning in the early nineties, Datta trained to become a museum docent. “I particularly loved giving tours to children and school groups,” he says. “I loved their questions—they were always so direct!”

When Datta was ready to make his gift to the museum, he did so in a wholly unique way. “I had collected British silver for many years,” he explains. “While working in Europe for General Electric, I would often visit the Portobello Market in London to search for it. I found amazing objects at the market and loved collecting it from the local vendors because the casting was so beautiful and because I could decipher the hallmarks that indicated each object’s dating and authenticity. Since I knew the objects were genuine, I was confident that I could sell them and make a substantial gift to the museum.” Datta sold at auction a substantial portion of his silver collection and used the funds to endow an annual lectureship on Indian art at the museum. “I felt like it was the least I could do for a museum that has given me so much,” he says. Datta’s annual lectureship on Indian art will begin in fall 2016. Ever the scientist, he shares that he “can’t wait to see the results.” ■■■

MARY AND FRED BEHM: ART ENTHUSIASTS THROUGH AND THROUGH



To Mary and Fred Behm, northeast Ohio is not only a place where art and culture thrive, it’s a growing nexus for entrepreneurs, visionaries, artists, and innovators. “All of the necessary ingredients for a thriving arts and culture community can be found right here in Cleveland,” says Fred, “and every day now we’re reaping the rewards of earlier generations who invested in our community’s cultural infrastructure.”

Fred, a native Cleveland, and Mary, from New Jersey, met while Mary attended Oberlin College. Even during the early days of the couple’s courtship, art and theater were an important part of their lives together. “We were always searching out art fairs and visiting gal-

“We want to ensure that the museum is always available for anyone who needs inspiration.”

leries, and of course we always looked forward to trips to the museum,” Mary says. “It’s such a magnificent building with an even more magnificent collection. Every visit for us is unique and special.” Over the years, the Behms made a conscious decision to support the museum through gifts to the annual fund as well as a commitment to the capital campaign. “We’ve always tried to support the museum in a meaningful and timely way, but we wanted to find a way to do more,” Fred explains.

“Art gives meaning, joy, and wonder to our lives,” Mary says. “We’re so lucky to be close to one of the greatest museums in the world and especially so because it’s free and open to everyone. But Fred and I try not to take this for granted.” For all of these reasons, the Behms decided to make a bequest to the museum. “We wanted to make a lasting impact on one of our favorite cultural institutions,” she says.

“We knew we could do so much more with a legacy gift,” Fred adds. Mary continues, “Giving this way also allows us to leave a gift to our community. The regular collection and special exhibits, even the gorgeous buildings and galleries, unfailingly touch us in some special way. We want to ensure that the museum is always available for anyone who needs inspiration, quiet solace, or even a fun family outing!”

The Behms also agree in their aspirations for future generations of philanthropists. “We really hope that our gifts will inspire others to give,” Fred says. “For almost a hundred years donors have supported the museum and helped to make it one of the best museums in the world. We’re truly honored to be part of that long line of support with our legacy and annual gifts to the museum.” Mary chimes in: “And we hope our children, grandchildren, and great-grandchildren continue a strong tradition of generosity in their communities!” ■■■

Andrew W. Mellon Foundation funds Chinese paintings conservation training program

The Cleveland Museum of Art's Chinese paintings collection is one of its most celebrated strengths, with interest in collecting Chinese art tracing back to the museum's founding. Yet few people understand the unique and complex conservation treatments that each artwork presents, or the significant resources required to support conservation efforts. Centuries-old Chinese paintings are fragile, and guidelines call for extremely limited exposure for light-sensitive paintings (approximately six months on display within a five-year period).

Perhaps a more immediate challenge for both the museum's collection and other Chinese paintings collections around the world is the scarcity of individuals who have the training and skill to properly care for these masterpieces. Enter the Andrew W. Mellon Foundation. Earlier this year the foundation made a generous \$1.8 million grant to the Cleveland Museum of Art to support the next generation of Chinese painting conservators. With these funds, the museum will become a Chinese paintings conservation training "hub"—one of the few in the country.

Display Preparation Yi-Hsia Hsiao, assistant Asian paintings conservator, setting down lifting silk in preparation for display

Hoping to inspire even more support of the conservation program, the foundation offered the grant as a challenge: the museum must raise an additional \$1.5 million in new support over three years in order to fully realize the funds. The foundation offered an additional \$300,000 to support a teaching residency for the museum's junior-level conservator of Chinese paintings, Yi-Hsia Hsiao. Upon completion of her training Hsiao will train and mentor junior-level Chinese painting conservators. Once the endowment is fully funded, the museum will host symposia and workshops for museum professionals who are not specialists in the field of Chinese paintings conservation but who have works to be cared for nonetheless.

"The Mellon Foundation's grant is transformative for the Cleveland Museum of Art," says CMA director William Griswold. "These funds will elevate our in-house conservation expertise to a level that matches the strength and needs of our world-renowned collection."

Hsiao's residency will take place over four years. During that time, at least two master Chinese scroll mounters and conservators will work with her at the museum for six months at a time, providing intensive training in every aspect of this highly focused practice. At

the completion of the residency, she will assume the position of associate conservator of Chinese paintings and begin to work with junior-level Chinese painting conservators.

"The Mellon Foundation's support will allow us to establish a training program for future post-graduate conservation students focusing on the highly specialized field of Chinese paintings conservation," says Per Knutås, the museum's Eric and Jane Nord Chief Conservator. "The gift will allow our Chinese paintings conservator to study under visiting senior conservators from Beijing and Shanghai and pass on the tradition and working methodologies from China to our future students. Not only will this benefit our collection, it will secure the future of the field in the United States." 🏠



PER KNUTÅS

INDIVIDUAL GIVING

Unrestricted gifts to the Cleveland Museum of Art impact all areas of institutional activity, including exhibitions, research, educational programs, and community outreach. Gifts made to the Annual Fund through Donor Circles, Supporting Circles, and the Annual Appeal are the museum's most essential resource for operating support and allow the institution to be responsive to opportunities for growth. Moreover, donors who support special project areas help the museum fulfill the three pillars of our mission: artistic excellence, scholarship, and community engagement. We are proud to recognize the following individual donors who have supported the museum in one or both ways during the last fiscal year, from July 1, 2014 through June 30, 2015. For more information regarding annual giving, please contact Cindy Kellett, director of annual giving, at 216-707-2755 or ckellett@clevelandart.org.

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Royal Round Tent Made for Muhammad Shah 1834–48. Iran, Rasht, Qajar period (1779–1925). Interior: plain weave: wool, inlaid work, silk embroidery in chain stitch; tape, leather, rope. Exterior: plain weave: cotton; iron ring, rope. H. 360 cm, diam. 400 cm. Purchase from the J. H. Wade Fund 2014.388

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Gifts to the capital campaign have transformed the Cleveland Museum of Art. All the expanded galleries and public spaces are open and prepared to greet audiences for the next chapter of the museum's history. We owe this to the generosity of donors who supported the Viñoly building project and the renovation of the 1916 building facade and terrace. This list represents all gifts between July 1, 2001 and June 30, 2015. For more information regarding capital campaign giving, please contact Diane Strachan, director of development, at 216-707-2585 or dstrachan@clevelandart.org.

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GIFTS OF WORKS OF ART



Trees and Snow from *Yosemite Valley Portfolio III*, 1933.
 Ansel Adams (American, 1902–1984). Gelatin silver print; 28.2
 x 22 cm. Gift of Frances P. Taft 2014.416

Each year donors contribute artworks of the highest caliber to the museum's collection. In doing so, they join a nearly century-old lineage of patrons who are responsible for the museum's renowned collection. The Cleveland Museum of Art is humbled by the generosity of all who have contributed artworks to the collection in the past year, from July 1, 2014 through June 30, 2015. Their names are listed below as they appear in the credit line of each artwork. For more information regarding gifts of works of art please contact Diane Strachan, director of development, at 216-707-2585 or dstrachan@clevelandart.org.

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WINTER LIGHTS LANTERN FESTIVAL
AND HOLIDAY CIRCLEFEST

Winter Lights Lantern Festival See lantern displays inside the museum throughout the month of December and *Environment of Lights* artist installations on Wade Oval, December 6–16. Special lantern activities are part of Holiday CircleFest on Sunday, December 6. See clevelandart.org for details.

Lantern-Making Workshops November 6–22, Fridays 6:00–8:30 and Sundays 2:00–4:30. Lantern workshops inspired by Asian lantern traditions also incorporate contemporary innovations. Choose from a variety of styles made from paper and split reed or wire with archival tissue paper. Most styles take multiple sessions to complete. Single workshop session \$10/youth and \$15/adults. Multiple session pass (unlimited attendance) \$50/person and \$150/family (up to 4). Children under 15 must register and attend with someone older. To register or for more information, call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Volunteers We need your help during Holiday CircleFest. Call Liz Pim in the volunteer office at 216-707-2593.

Holiday CircleFest Sunday, December 6, 1:00–5:30, lantern procession at 5:30. The museum joins neighboring institutions for Holiday CircleFest, University Circle's annual open house. Lantern displays, workshops, and much more, culminating in a procession around Wade Oval. Cookies and cocoa follow in the atrium, 6:00–6:30. See clevelandart.org for updated listings. For questions, call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Family Studio: It's Snowing 1:00–3:00 Cut original snowflakes from paper to start the winter season. Free, drop-in studio for families.

Art Cart: Sources of Light 1:00–3:00. Observe how different cultures throughout time have found brilliant ways to illuminate our world.

DAVID BRICHFORD



Wanna Be in Pictures? 1:00–3:00. Picture yourself in CMA works of art using distance learning technology.

Guided Tours 1:00, 2:00, and 3:00

Jazz in the Atrium

1:30 The Progeny

3:00 Townsman Orchestra

Lantern-Making Workshop 2:00–4:30. Make an embellished globe paper lantern to carry in the procession.

Food and Shopping Throughout the afternoon

Lantern Procession 5:30. Led by giant puppets and *Environment of Lights* dancers

Cookies and Cocoa 6:00–6:30. Atrium

MIX

MIX: Bloom Friday, November 6, 5:00–9:00. Explore the special exhibition *Painting the Modern Garden: Monet to Matisse* and see gorgeous floral designs inspired by works in the collection on view exclusively during MIX.

MIX: Dream Friday, December 4, 5:00–9:00. Discover the museum's extensive, beautiful, and unique collection of American Pictorialist photography with the exhibition *Shadows and Dreams: Pictorialist Photography in America*.

ROBERT MULLER



HAPPY NEW YEAR!

New Year's Eve Party Thursday, December 31, 9:00 p.m.–1:00 a.m. Celebrate New Year's Eve at the museum! Don't miss this singular occasion to kick off the museum's centennial year with music, dancing, and a stroll through the galleries. Ticket includes

entry to the special exhibition *Painting the Modern Garden: Monet to Matisse*, hors d'oeuvres all night, and champagne toast at midnight. Cash bar. Information and tickets (on sale November 2) at cma.org/NYE.

PERFORMANCE



AUTUMN DEWILDE

Calder Quartet Contemporary flair at the Transformer Station

Calder Quartet Monday, November 16, 7:30, Transformer Station. Since its first performance at the museum in 2008, the Calder Quartet has achieved international success while deepening its relationship with Cleveland, including performances with the Cleveland Orchestra as part of the “California Masterworks” series and appointment as quartet-in-residence at the Oberlin Conservatory of Music. The group brings a distinctive musical curiosity to everything it performs, and it remains the go-to choice of leading composers—including Christopher Rouse, Terry Riley, and Thomas Adès. The quartet won the 2014 Avery Fisher Career Grant. Program: Daniel Bjansson, *Stillshot*; Britten, String Quartet no. 2, op. 36; and Beethoven, String Quartet no. 12, op. 127. \$25, CMA members \$22.

MORE INFO

Pick up a performance brochure, or visit us online for more in-depth information about these and other upcoming performances at clevelandart.org/performingarts.

James Feddeck Sunday, December 6, 2:00, Gartner Auditorium. James Feddeck returns to the museum’s McMyler Memorial Organ for the first time since 2013. He has performed recitals throughout Europe and North America, won competitions sponsored by the American Guild of Organists, and appeared on *Pipedreams*, a nationally syndicated radio program. With an unusually diverse musical background (he was admitted to the Oberlin Conservatory of Music in four areas—piano, oboe, organ, and conducting—a rare distinction), Feddeck is perhaps best known as a fast-rising young conductor. He served as assistant conductor of the Cleveland Orchestra and music director of the Cleveland Orchestra Youth Orchestra from 2009 to 2013, and is a guest conductor with orchestras around the world, including the Royal Scottish National Orchestra, Helsinki Philharmonic Orchestra, Deutsche Oper Berlin, Hallé Orchestra, Residentie Orchestra at the Concertgebouw, and, in North America, the Atlanta Symphony Orchestra, Los Angeles Chamber Orchestra, and Chicago Symphony Orchestra. Program includes works by J. S. Bach, Mendelssohn, Barber, Alain, and Widor. Free, no ticket required.



BENJAMIN EALOVEGA

CIM/CWRU Joint Music Program

First Wednesdays, November 4 and December 2, 6:00, galleries. Now in its fifth season, this popular series of monthly gallery concerts features young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs. Outstanding conservatory musicians present mixed programs of chamber music amid the museum’s collections for a unique and intimate experience—concerts that regularly feature instruments from the museum’s keyboard collection. From standard repertoire to unknown gems, these early-evening, hour-long performances are a delightful after-work encounter or the start of a night out. Programs announced the week of the concert on the museum’s website. Free, no ticket required.

COMING SOON

Don’t miss upcoming winter/spring performances by some of the world’s leading performers. In a unique Cleveland mini-residency, the **JACK Quartet** presents concerts on successive nights in two museum venues; the band **Dervish** celebrates Irish music and has been instrumental in bringing it to a worldwide audience; flamenco meets Persian classical music in **Qasida**; the **Orlando Consort** presents live vocal music for Carl Theodor Dreyer’s silent film *La Passion de Jeanne d’Arc*; and the legendary Gypsy brass band **Fanfare Ciocărlia**—a fan favorite from the 2013 Ohio City Stages series—returns to make its Gartner Auditorium debut.

James Feddeck Free organ recital

New films from around the world. Unless noted, all movies show in the Morley Lecture Hall and admission to each program is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.



A Year in Champagne Bubbly documentary

A Year in Champagne Sunday, November 1, 1:30. Directed by David Kenard. Pop the cork for a fascinating peek at the production of the world's most famous sparkling wine. "Enterprisingly guides viewers through the winemaking process and behind the scenes to hear from the vintners who put the magic in the bottle" *-Hollywood Reporter*. Cleveland theatrical premiere. (USA/France, 2014, 82 min.)

FILMMAKER IN PERSON!

The Lady in Number 6: Music Saved My Life Wednesday, November 4, 7:00. Directed by Malcolm Clarke. Two-time Academy Award-winning filmmaker Malcolm Clarke introduces and discusses one of his Oscar winners—an inspiring portrait of Alice Herz-Sommer, who at age 109 was the world's oldest Holocaust survivor when the movie was shot. The ever-optimistic Herz-Sommer, a pianist, recalls how classical music helped her survive the Theresienstadt concentration camp and the many decades that followed. A "Violins of Hope" event. (Canada/USA/UK, 2013, 39 min.) Special thanks to Daniel Goldmark and CWRU.



Barista Friday, November 6, 7:00. Wednesday, November 11, 7:00. Directed by Rock Bajnauth. In this new documentary, rising stars of the coffee world prepare for the World Barista Championships, to see who can make the best cup of joe. Cleveland theatrical premiere. (USA, 2015, 103 min.)

SPECIAL GUEST AT EACH SHOW!

Men of the Cloth Friday, November 13, 6:45. Wednesday, November 18, 6:45. Directed by Vicki Vasilopoulos. This inspiring documentary profiles three elderly Italian master tailors in a world of mass-produced clothing. Cleveland premiere. Custom tailor Davide Cotugno appears in person on Friday; the filmmaker appears (via Skype) on Wednesday. (USA/Italy, 2013, 96 min.)

The Amazing Nina Simone Friday, November 20, 7:00. Directed by Jeff F. Lieberman. With Eric Burdon, Nikki Giovanni, et al. The singer and songwriter who became an outspoken civil rights advocate is profiled in this documentary that features more than 50 interviews. Cleveland premiere. (USA, 2014, 108 min.)



Top Spin Ping-pong prodigies

Top Spin Friday, November 27, 7:00. Directed by Sara Newens and Mina T. Son. In this fast-moving sports documentary, three teen table-tennis prodigies—two Chinese-American girls and a male Caucasian high schooler from Long Island—give their all, and sacrifice much, to qualify for the 2012 Summer Olympics in London. "Grips, exhilarates and breaks hearts like the 1994 film *Hoop Dreams*" *-LA Times*. Cleveland premiere. (USA, 2014, 81 min.)

LEFT: The Lady in Number 6 Oldest Holocaust survivor

ABOVE RIGHT: The Princess of France Shakespeare redux

One Day Pina Asked . . . Friday, December 4, 6:15. Sunday, December 6, 1:30. Directed by Chantal Akerman. One of the 20th century's most significant female artists (Germany's celebrated choreographer Pina Bausch) is captured on film by another (Belgian filmmaker Chantal Akerman of *Jeanne Dielman* fame) as Bausch's experimental dance company tours Europe in the early 1980s. (Belgium/France, 1983, subtitles, 57 min.)

The Princess of France Friday, December 4, 7:30. Sunday, December 6, 2:45. Directed by Matías Piñeiro. This new riff on Shakespeare from the acclaimed director of 2012's *Viola* is a romantic roundelay centered on an Argentinean theater director involved



with a trio of current and former lovers while working on a radio production of *Love's Labour's Lost*. (Argentina, 2014, subtitles, 67 min.)

Zarafa Friday, December 11, 7:00. Sunday, December 13, 1:30. Directed by Rémi Bezançon and Jean-Christophe Lie. This new animated feature is a fanciful telling of how the first giraffe arrived in Paris in 1827. An escaped Sudanese slave boy, a Bedouin nomad, the Pasha of Egypt, and a hot-air balloon all figure prominently in this big-screen adventure. Original French version (with subtitles) will show on Friday; English-language version on Sunday. Cleveland premiere. (France/Belgium, 2012, 78 min.)

The Iron Ministry Friday, December 18, 7:00. Sunday, December 20, 1:30. Directed by J. P. Sniadecki. Riding in China's train cars and interviewing passengers on what will soon be the largest railway network in the world, an experiential documentarian takes a snapshot of a powerful nation on the move. "A work of art—vivid and mysterious and full of life" *-NY Times*. Cleveland premiere. (USA, 2014, subtitles, 82 min.)

ALICE THROUGH THE PROJECTION LENS



Alice in Wonderland 1933 version with Cary Grant, Gary Cooper, and W. C. Fields

Four classic screen versions of Lewis Carroll's inventive and influential novel *Alice's Adventures in Wonderland*, published 150 years ago. Each film \$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes.

Alice in Wonderland Sunday, November 8, 1:30. Directed by Clyde Geronimi, Wilfred Jackson, and Hamilton Luske. Voices by Kathryn Beaumont, Ed Wynn, Sterling Holloway, et al. Disney's animated feature is probably the best-known film version of Lewis Carroll's classic. (USA, 1951, 75 min.)

RESTORED 35MM ARCHIVAL PRINT!

Alice in Wonderland Sunday, November 15, 1:30. Directed by Dallas Bower. Blocked from US theaters by lawyers protecting Disney's version, this little-known color adaptation of Lewis Carroll's fantasy features an enchanting mix of live action, stop motion, and extraordinary puppets by Lou Bunin. (USA/France/UK, 1949, 76 min.)

Print courtesy of The Museum of Modern Art.

DIGITALLY REMASTERED!

Alice Sunday, November 22, 1:30. Directed by Jan Svankmajer. The screen's darkest descent into the rabbit hole is a Kafkaesque mix of stop motion and live action that introduced the work of the great Czech surrealist Svankmajer to the US. Not appropriate for young children. "Unearths the fears that animate dreams and nightmares" *-NY Times*. (Czechoslovakia/Switzerland/UK/W. Germany, 1988, in English, 86 min.)

35MM ARCHIVAL PRINT!

Alice in Wonderland Sunday, November 29, 1:30. Directed by Norman Z. McLeod. This mostly live-action, early sound version of the Lewis Carroll classic features an all-star 1930s Paramount cast: Cary Grant as the Mock Turtle, Gary Cooper as the White Knight, W. C. Fields as Humpty Dumpty, and many more. (USA, 1933, 76 min.)

REDISCOVERED FRENCH CLASSICS



The Tall Blond Man with One Black Shoe The spy who wasn't

Four recently restored and rereleased French film classics from three decades. Each film \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.

The Tall Blond Man with One Black Shoe Wednesday, December 2, 7:00. Directed by Yves Robert. With Pierre Richard, Bernard Blier, and Jean Rochefort. A hapless musician is mistaken for a spy in this silly, absurdist comedy that was a huge 1970s art-house hit. Screenwriter Francis Veber later co-wrote *La Cage aux Folles*. (France, 1972, subtitles, 90 min.)

Full Moon in Paris Wednesday, December 9, 7:00. Directed by Eric Rohmer. With Pascale Ogier and Fabrice Luchini. Seeking freedom and excitement, a disenchanted young interior designer who's bored with her homebody suburban boyfriend decides to take an apartment in Paris. Romantic complications multiply in this smart, astute film from the writer-director of *My Night at Maud's* and *Claire's Knee*. (France, 1984, subtitles, 102 min.)

Poil de Carotte (Carrot Top) Wednesday, December 16, 7:00. Directed by Julien Duvivier. With Harry Baur and Robert Lynen. This touching tale of an unhappy young boy who is bullied by his mother and older siblings, and ignored by his father, is almost a male variant of *Cinderella*. (France, 1932, subtitles, 92 min.)

Un Carnet de Bal (Dance Card)

Wednesday, December 23, 6:30. Directed by Julien Duvivier. With Maria Bell, Harry Baur, Pierre Blanchar, Louis Jouvet, Fernandel, and Raimu. A wealthy young widow finds a 20-year-old dance card from her first ball and decides to look up her former partners, many of whom pledged to love her forever. Duvivier's celebrated, all-star romance has been unavailable theatrically in the US for decades. (France, 1937, subtitles, 130 min.)



Poil de Carotte Cinderella



The Secret Garden Two versions of the classic tale, including (above) a 1993 remake with Maggie Smith

A GARDEN OF CINEMATIC DELIGHTS

Five film classics about gardens and gardening complement our *Painting the Modern Garden* exhibition. Each film \$10; CMA members, seniors 65 & over, students \$8; no passes or vouchers.

The Secret Garden Saturday, December 26, 1:30. Directed by Fred M. Wilcox. With Margaret O'Brien, Herbert Marshall, and Dean Stockwell. A young British orphan girl living in her uncle's dreary, decaying Victorian mansion discovers a walled-off garden on the estate's neglected grounds. From the novel by Frances Hodgson Burnett. (USA, 1949, 92 min.)

Greenfingers Sunday, December 27, 1:30. Directed by Joel Hershman. With Clive Owen and Helen Mirren. In this crowd-pleasing comedy, a hardened prisoner and his fellow inmates find their lives transformed by gardening. (UK/USA, 2000, 91 min.)

The Draughtsman's Contract Tuesday, December 29, 1:30. Directed by Peter Greenaway. With Anthony Higgins and Janet Suzman. A young artist in late 17th-century England is contracted to make 12 drawings of a large country estate but unknowingly uncovers a nefarious conspiracy there. Music by Michael Nyman. (UK, 1982, 108 min.)

A Man Named Pearl Wednesday, December 30, 1:30. Directed by Scott Galloway and Brent Pierson. This inspiring documentary focuses on Pearl Fryar, an elderly African American man and self-taught topiary gardener whose enchanting three-acre yard has put Bishopville, SC on the map. (USA, 2006, 78 min.)

The Secret Garden Thursday, December 31, 1:30. Directed by Agnieszka Holland. With Maggie Smith and John Lynch. Two spoiled, demanding children living in a gloomy British mansion find that their lives improve after they discover and tend to a garden hidden away on the vast property. (USA, 1993, 101 min.)

IN THE GALLERIES

Guided Tours 1:00 daily, plus Saturdays and Sundays at 2:00 and Tuesday mornings at 11:00. Join a CMA-trained volunteer docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org). Meet at the atrium desk. Free.

Painting the Modern Garden Tours 11:00 daily (except Wednesdays), plus additional times, October 22–December 20; check online calendar. Docents lead tours through the special exhibition. Tour and exhibition tickets required; limit 30. Assistive listening devices available. Departs from the atrium. *School tour info on page 44.*

Art in the Afternoon Second Wednesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, preregistration required; call 216-231-1482.

Art Bites Get some food for thought with Art Bites! Unique explorations of the galleries in 30 minutes or less, these bite-size talks are inspired by your favorite books, television shows, current events, and more. Join us on the third Thursday and Friday of every month at the information desk in the Ames Family Atrium.

Twin Peaks Thursday, November 19, 12:30 and Friday, November 20, 6:00. Remember the town where everyone knows everyone and nothing is what it seems? Join us for a *Twin Peaks*-themed tour exploring artworks that remind us of this dark and mysterious '90s cult favorite. Fire . . . walk with me!

West Side Story Thursday, December 17, 12:30 and Friday, December 18, 6:00. Are you a Shark or a Jet? Either way, explore star-crossed lovers, visions of New York, and epic rivalries from the collection with this *West Side Story*-inspired tour.

CLEVELAND CONNECTIONS

In celebration of *Painting the Modern Garden: Monet to Matisse and Imagining the Garden*, enjoy insights into local gardens, gardeners, and more right here in Cleveland.

The Journey Continues Tuesday, November 3, 2:00 p.m., Recital Hall. Joining 31 other gardens representing the many facets of the Cleveland community, the African American Cultural Garden in Rockefeller Park broke ground for its first phase of construction in May 2015. Join architect W. Daniel Bickerstaff II of Ubiquitous Design as he shares insights into his design for the garden and the progress made toward its completion. Free; no registration required.

Inspiration from French Painters of Gardens Tuesday, November 10, 2:00, meet in the exhibition. Learn to relate elements of landscape and garden design, as seen in paintings by French artists, to your own gardens. Garden designer Bobbie Schwartz of Bobbie's Green Thumb focuses on the use of color, form, texture, balance, and line, and on maintenance requirements. She also discusses her visits to several gardens in France and her experiences as owner of a French-inspired house and landscape. Exhibition ticket and advance registration required; space is limited.

GardenWalk Cleveland: Making Cleveland Beautiful One Garden at a Time Tuesday, November 17, 2:00, Recital Hall. GardenWalk Cleveland is a free, self-guided tour of gardens, urban farms, vineyards, orchards, and more in the city's neighborhoods. Join Jan Kious, the tour's co-founder and coordinator, as she shares pictures and stories from some of the best gardens featured in GardenWalk Cleveland over the past five years, including interviews with the gardeners. Free, no registration required.

Master Gardeners in Cleveland Tuesday, November 24, 2:00, Recital Hall. The highly trained Ohio State University Master Gardener Volunteers of Cuyahoga County provide the public with nonbiased, research-based horticulture information and work in a number of settings. Jacqueline Kowalski, extension educator at Ohio State University, gives an overview of the

history of the program, the training involved, and the opportunities available for Master Gardener volunteers. Free, no registration required.

Seeds: Life Encapsulated Tuesday, December 1, 2:00, Recital Hall. Marilyn McHugh and Chris Kennedy, co-founders of the Cleveland Seed Bank, discuss the history and importance of seed saving. Explore the beauty of seeds, discover how form drives their function, and learn practical information about how to start saving seeds in your own garden. Free, no registration required.

Flower Fantasies Tuesday, December 8, 2:00, meet in the exhibition. Have you ever wanted to grow or just learn more about the flowers depicted in famous Impressionist paintings? Join Cynthia Druckenbrod, vice president of horticulture at Cleveland Botanical Garden, for an in-depth look at many of the lovely blossoms in *Painting the Modern Garden* and discover which ones will flourish in your backyard oasis. Exhibition ticket and advance registration required; space is limited.

Garden Fantasies Tuesday, December 22, 2:00, Prints and Drawings Gallery. Discover depictions of gardens from all over the world in *Imagining the Garden*, and learn how you might create the look of these historic and imaginary gardens in your own garden with Cynthia Druckenbrod, vice president of horticulture at the Cleveland Botanical Garden. Meet at the atrium information desk. Free; no registration required.



HOWARD AGRIESTI

LECTURES

Select lectures are ticketed. Call the ticket center at 216-421-7350 or visit clevelandart.org.

Louise Nevelson: Person, Persona, Art Friday, November 13, 7:00, Recital Hall. After giving up wealth, family, and social status to focus solely on her art, Louise Nevelson became one of the greatest American sculptors of the 20th century—and one of the country's first art stars. A woman artist who made it entirely on her own, she was featured in many popular magazines and appeared on the covers of the *New York Times Magazine*, *Art News*, and *Art in America*. Psychoanalyst, art historian, and art therapist Laurie Wilson explores Nevelson's life, personality, and art in anticipation of her new biography of the artist, *Louise Nevelson: All for Art* (Thames & Hudson, fall 2016). Free, no registration required.

"Records of Atmosphere and Effect": The Photographs of Alvin Langdon Coburn Wednesday, December 9, 7:00, Recital Hall. Andrea Wolk Rager, assistant professor of art history at Case Western Reserve University, explores the full scope of Coburn's career as he sought to prove the aesthetic merit of photography and challenge conventional attitudes about it. Free, no registration required.

Imagining the Garden in Art and Literature at the Cleveland Museum of Art Saturday, December 12, 2:00, Cleveland Botanical Garden. The garden has long been a beloved theme in art and literature: a site for solitary reverie as well as romantic love; a sanctuary from the pressures of urban life as well as a symbol of status and aspiration; a sacred space to meditate on mortality or the meaning of life, and a hideaway for transgression. Join CMA curator of drawings Heather Lemonedes as she discusses the ways that artists and writers from the Renaissance to today have celebrated the garden.

WORKSHOPS

Art to Inspire Your Writing Saturday, December 5, 10:30–4:30, classrooms. Paint with words as you explore the craft of description in this all-day writing workshop that draws inspiration from the exhibition *Imagining the Garden*. At the end of the day, participants visit the exhibition again, where all will have opportunity to share their work in front of their selected artwork. Led by Ginny Taylor, MFA, certified journal instructor and creative writing instructor at Hiram College. \$45/CMA members \$35. Advance registration required.

For family Art Together workshops, see page 41.

For Adult Studio workshops, see page 43.

For teacher workshops, see page 44.



The Artist's Garden at Eragny 1898. Camille Pissarro (French, 1830–1903). Oil on canvas; 73.3 x 92.1 cm. National Gallery of Art, Washington, Ailsa Mellon Bruce Collection 1970.17.54

RENOWNED EXPERT RICHARD BRETTELL

The Edible Garden: Pissarro's Gardens in Eragny Friday, November 20, 7:00, Gartner Auditorium. In 1883 Camille Pissarro and Claude Monet moved to farmhouses in the Norman villages of Eragny and Giverny. Both artists lived in and eventually purchased these houses (Pissarro's with a loan from Monet!) until their respective deaths in 1903 and 1926. Monet's world-famous house and garden in Giverny, now owned by the Institut de France, is inundated with visitors. By contrast, Pissarro's house and garden in Eragny is privately owned, all but unmarked, and visited by no one. Yet both places were completely transformed by the artists to become the principal motifs for their late landscapes. Richard Brettell, chair of art and aesthetic studies at the University of Texas at Dallas, discusses the two gardens, the two sets of paintings of them, and the visual ideologies of these two Impressionist friends. Free, registration recommended.

Supported in part by the Painting and Drawing Society



ROBERT MULLER

STROLLER TOURS

Second and third Wednesday of every month, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion group in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby offers an opinion with a coo or a cry. Tours limited to 10 pairs. Free; register through the ticket center. Tours depart from the atrium information desk.

A Feast for the Eyes November 11 and 18

Seasonal Views December 9 and 16

Materials of the Artist January 13 and 20

ART STORIES

Thursdays, 10:30–11:00. Read, look, and play with us! Join us in Studio Play for this weekly storytime that combines children's books, CMA artworks, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up. Free; register through the ticket center.

Making Music November 5

Red, Yellow, Blue November 12

Follow the Line November 19

I See a Shape December 3

Pattern Pattern December 10

1, 2, 3 . . . It's Winter! December 17

Note: Art Stories will not be held on November 26, December 24, and December 31.

ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Each workshop is a unique hands-on experience that links art-making to our collection or a special exhibition.

Ceramic Vessels Workshop Sunday, November 15, 1:00–3:30. Hands-on, all the way! Learn slab-building and glazing techniques to build your own clay vessel inspired by pieces from the collection. Works will be fired in the museum's kiln and ready for pick-up by the end of the month. Adult/child pair \$36, CMA members \$30; each additional person \$10.

Save the Date! Join us on Sunday, January 24 for a watercolor workshop inspired by the exhibition *Silent Poetry: Masterpieces of Chinese Painting*.

SECOND SUNDAYS

Second Sundays, 11:00–4:00. Bring your family on the second Sunday of every month for a variety of family-friendly activities including art-making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!

The Impressionist's Eye November 8. Channel your inner Monet! Create an Impressionist landscape, make your own scavenger hunt in our galleries, and picture yourself in works of art from the collection.

Build It Up! December 13. Help us build cardboard creations in the atrium. Be inspired by the work of Alexander Calder to create your own stabiles or mobiles.

JOIN IN

Art Cart Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2467.

Docents' Choice: Flowers Friday, November 6, 5:00–7:00. Docents pick favorite objects embellished with flowers and other botanical beauties.

Color! Sunday, November 8, 1:00–3:00. See how color enhances our pleasure in objects and adds to their splendor.

Sources of Light Sunday, December 6, 1:00–3:00. Observe how different cultures throughout time have found brilliant ways to illuminate our world.

Classical Art: Ancient Greece and Rome Sunday, December 13, 1:00–3:00. Discover connections to modern cultures in ancient Greek and Roman objects.

Make & Take: Craft with Style Second Wednesday of every month, 5:30–8:00. Join others in the atrium for simple craft projects. Learn new techniques and grab a drink! \$5.

Felt Natural Specimens November 11. Celebrate nature with pinecones, leaves, and other plant specimens that we'll craft in felt.

Stamped Cards December 9. Design your own linocut stamps to print greeting cards! Let the museum's many images of winter, snow, and cheer inspire you for this project.

Meditation in the Galleries Saturday, November 14, 11:00 and Saturday, December 12, 11:00. On the second Saturday of every month, clear your mind and refresh your spirit in the serene atmosphere of the west wing glass box gallery. All are welcome; no prior experience with meditation required. Free, meet in gallery 247.

The Art of Looking Savor the details in this monthly gallery experience with close examination, reflection, and discussion of a select few works of art. Meet at the atrium information desk.

Feast Wednesday, November 25, 3:00. Get ready for Thanksgiving with depictions of food, drink, and family in the galleries.

Light Wednesday, December 23, 3:00. Illumination, glow, glare . . . explore how artists use light (and darkness) in their works.

MY VERY FIRST ART CLASS

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. Adult/child pair \$65, CMA members \$55; additional child \$24. Limit nine adult/child pairs.

Save the Date! Four Fridays, January 8–29, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *Big/Little*, *Winter*, *Animals*, *Build It*.

MUSEUM ART CLASSES FOR CHILDREN AND TEENS

Six Saturdays, January 16–February 20, 10:00–11:30 or 1:00–2:30. These studios for students, ages 3 to 17, combine a visit to the CMA galleries and art-making in the classroom. Your child can learn about the museum's treasures while discovering his or her own creativity. Most classes will create a different project each week in various media.

Art for Parent and Child (age 3) Mornings only. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Shapes (ages 4–5) Discover geometric and organic shapes in artwork in the galleries. Back in the classroom, make your own creative shapes from a variety of materials.

Buzz, Flutter, Slither, and Crawl (ages 5–6) Can you find animals, birds, and bugs in the galleries? Explore with us, then create them out of all kinds of art materials.

Then and Now (ages 6–8) Travel the world through the galleries and learn about cultures from today and long ago—from ancient Egypt to the Middle Ages. What was different? What's the same? Re-create art in various media.

2-D to 3-D (ages 8–10) Learn about two-dimensional paintings and prints in the collection and create your own interpretations. Experiment with construction techniques to build 3-D sculptures from cardboard, wire, plaster, and found objects.

Back to the Basics 2 (ages 10–12) Learn new skills and perfect the ones you already know. While drawing, try shading and contrast techniques. While painting, learn how to mix colors, make tints and shades, and experiment with different brushstrokes. No previous experience needed.

Teen Drawing Workshop (ages 13–17) Afternoons only. Use perspective, contour, and shading to create expressive drawings and linear experiments. Learn from observation in the galleries and exercises in the classroom. All-day studio is also available from 10:00 to 2:30 (lunch on your own).

FEES AND REGISTRATION

Most classes \$84, CMA members \$72. Parent and Child \$96/\$84. All-day Teen Studio \$150/\$125. Registration for all studios is on a first-come, first-served basis. Member registration begins December 1; general registration begins December 16. Register in person or call the ticket center: 216-421-7350. \$10 late fee per order beginning one week before class starts.

CANCELLATION POLICY

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued any time before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

SAVE THE DATES!

Spring Session

March 12–April 23 (no class March 26), 10:00–11:30 or 1:00–2:30



ADULT STUDIOS

Kids Registration

216-421-7350 or in person. More information: familyyouthinfo@clevelandart.org or 216-707-2182.

Adult Registration

216-421-7350 or in person. More information: adultstudios@clevelandart.org or 216-707-2488. Supply lists available at the ticket center.

Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

All classes meet at the museum.

All-Day Chinese Painting Workshop:

Florals of Autumn Tuesday, November 17, 10:00–4:00. Instructor: Mitzi Lai. Learn Chinese floral painting, focusing on the flowers of autumn. \$80, CMA members \$70. Advanced students only (must have completed the Four Gentlemen series).

All-Day Workshop: Christmas Arrangements, Ikebana-Style

Saturday, December 5, 10:00–4:00 (lunch on your own). Instructor: Isa Rangana-than. Ikebana is the Japanese traditional art of flower arranging. Class emphasizes the elements and principles of design. Flower cost divided among attendees. \$85, CMA members \$70. Supply list at ticket center.

Painting for Beginners: Oil and Acrylic

Eight Tuesdays, January 5–February 23, 10:00–2:30. Instructor: Susan Gray Bé. Balance and contrast color, tonal relationships, pattern, texture, and form while building confidence with brushwork. Learn wet-into-wet blending, glazing, color mixing, and palette organization. \$195, CMA members \$150. Bring your own supplies or purchase for \$80 on the first day.

Introduction to Drawing Eight Tuesdays, January 5–February 23, 1:00–3:30. Instructor: Jo Ann Rencz. Here's a great place to start while building your confidence. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. \$205, CMA members \$155. Supplies provided, or bring your own favorites.

Drawing in the Galleries Eight Wednesdays, January 6–February 24, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Sculpture and paintings throughout the museum inspire drawings in charcoal and various pencils. See light as contrasting shape while adding structure and detail with line, tone, and color. All skill levels welcome, including high school students needing observation work for college admission. \$205, CMA members \$155. Supplies provided.



Watercolor Six Wednesdays, January 20–February 24, 10:00–12:30. Instructor: Jesse Rhinehart. Learn advanced color mixing and composition in a relaxed atmosphere. All levels welcome. \$150, CMA members \$120. Paper provided. Supplies discussed at first class.

Watercolor in the Evening Six Wednesdays, January 20–February 24, 6:00–8:30. Instructor: Jesse Rhinehart. Relax and unwind after work. Learn about color mixing and basic composition. All levels welcome. \$150, CMA members \$120. Paper provided. Supplies discussed at first class.

Beginning Watercolor Six Thursdays, January 21–February 25, 10:00–12:30. Instructor: Jesse Rhinehart. Beginners learn a comprehensive approach to watercolor. All levels welcome. \$150, CMA members \$120. Paper provided. Supplies discussed at first class.

Composition in Oil Eight Fridays, January 8–February 26, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-on-wet blending, and glazing. All levels welcome. \$213, CMA members \$165; includes model fee. Bring your own supplies or purchase for \$80 on the first day.

Printmaking Three Sundays, January 17–31, 1:00–3:30. Instructor: Cliff Novak. Experiment with several types of printmaking, including linoleum and silkscreen. \$80, CMA members \$70; includes supply fee.

Gesture Drawing in the Atrium and Galleries Three Sundays, February 7–21, 12:30–3:00. Instructor: Susan Gray Bé. Experience the brilliant light of the Ames Family Atrium while drawing a live model. Other afternoons will be spent in the galleries. \$95, CMA members \$85; includes model fee for one session. All supplies provided.

COMMUNITY ARTS

Enjoy Community Arts artists and performers at area events. For details and updated information see clevelandart.org.

Art Crew A troupe of characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. For more information, call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

FOR TEACHERS

Art to Go See and touch amazing works of art from the museum's distinctive Education Art Collection at your school, library, community center, or other site. Full information at clevelandart.org or call 216-707-2467.

Educators' Night Out: Curriculum Design Challenge Wednesday, December 2, 6:00–7:30. Are you ready to show off your teaching skills? Work with fellow educators on the spot to design classroom activities based on CMA artworks. Leave with a list of teaching ideas developed by your colleagues. Cash bar available, and your first drink is on us! \$5, free for TRC Advantage members.

TRC to Go—Professional Development Comes to You! The Teacher Resource Center offers custom-designed professional development sessions, on-site or off-site, for your district, school, or subject area. To find out more, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). To register for workshops, call 216-421-7350. For up-to-date information regarding educator events and workshops, visit clevelandart.org/learn.

Transportation Subsidies for School Visits to the Museum Bus reimbursements may be available (September–April) for pre-K-12 schools with at least 30% of students qualified for free/reduced lunch. Funding is limited. Please visit goo.gl/WdtbF4 or contact Diane Cizek at 216 707-2468 or dcizek@clevelandart.org.

Support provided by the Womens Council of the Cleveland Museum of Art, Eaton Charitable Fund, and Kent H. Smith Charitable Trust.

INGALLS LIBRARY: THE FREDERICK A. MILLER COLLECTION

On a previous visit to the Ingalls Library, you likely noticed the bright silver bowl on display just inside the front door. The bowl, a piece by Frederick Miller, was exhibited alongside materials from the museum archives collection, offering a unique interpretation of both the object's and the artist's history. The newly acquired and processed Frederick A. Miller Collection made this interpretation possible and is now open to the public.

Frederick Miller was a Cleveland silversmith who attained an international reputation. Born in Akron, he moved to Cleveland following WWII. Here he taught at the Cleveland Institute of Art and worked at and would later own Potter & Mellen, the prominent jewelry store specializing in hand-wrought pieces made by local artisans. Over the years, Miller exhibited more than 200 pieces in the museum's annual *May Show*, several of which were purchased for the museum. He retired in the late 1970s but continued to craft jewelry in his home studio. Miller died

in 2000 and his heirs donated his papers to the museum archives.

The collection's strength resides in the numerous materials illustrating Miller's creative process. Visitors interested in the techniques used in contemporary silversmithing may schedule an appointment to view Miller's film, *Raising a Free Form Bottle*, in the library's Ellen Wade Chinn Seminar Room. The film demonstrates the intricacies of the silver stretching method. Visitors can also explore his creative method through drawings, models, and patterns. Think you have a silver piece crafted by Miller? Compare a photograph of your object to the collection's numerous images of his pieces. Primary and secondary sources also exist for anyone wishing to research Miller's life and career. Discover the collection through an archival finding aid on the Ingalls Library web site, library.clevelandart.org/frederick-miller-collection.

Appointments to view the collection are not required but are highly rec-

ommended. Many additional archival collections are open to the public, with finding aids available on the website. Anyone interested in exploring the history of the museum may contact the archives at archives2@clevelandart.org, or visit us in the Ingalls Library.



JOHN PAUL MILLER

COLLECTORS CIRCLE



THANKS

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition sign located in the Gallery One corridor. During November and December we proudly acknowledge the annual support of the following donors:

Dr. and Mrs. Lloyd H. Ellis Jr.
 Rita Montlack and Howard J. Freedman
 Sally and Bob Gries
 Cynthia Ames Huffman and Ned Huffman
 Mr. and Mrs. Donald M. Jack Jr.
 Mr. Carl T. Jagatich
 Mr. and Mrs. Richard Jeschelnic Sr.
 Sue and Dieter Kaesgen
 Robert M. Kaye and Diane Upright



IN THE STORE

During Members' Weekend December 5–6, remember that members receive an extra 10% off all regular-priced merchandise (does not apply to consignment merchandise). The store features great items related to *Painting the Modern Garden* as well as lots of holiday gift ideas such as the 2016 calendar featuring works from the CMA collection.

THE IRA
CHARITABLE ROLLOVER

PASS IT ON!

CMA members receive a year's worth of free special exhibitions tickets, including this fall's *Monet to Matisse*, plus other members-only perks. Tell a friend today!

Making a gift directly from your IRA to the Cleveland Museum of Art comes with several advantages:

- The gift will be included in your required minimum distribution.
- Contributions from your IRA will not count toward your gross income; they are nontaxed rollovers.
- IRA donations are a simple, headache-free way to make an impact at the Cleveland Museum of Art.

Here are the eligibility requirements for benefits under the IRA Charitable Rollover:

- You must be at least 70½ years old when you make the gift.
- You must make an outright gift directly from your IRA to the Cleveland Museum of Art.
- The sum of your IRA gifts cannot total more than \$100,000.

For specific information about the IRA Charitable Rollover, please contact Diane M. Strachan, CFRE, at 216-707-2585 or dstrachan@clevelandart.org, or visit www.clevelandart.org/giftplans.

MEMBERS WEEKEND

Saturday and Sunday, December 5 and 6. We're celebrating our CMA members! Join us for a weekend filled with members-only perks.

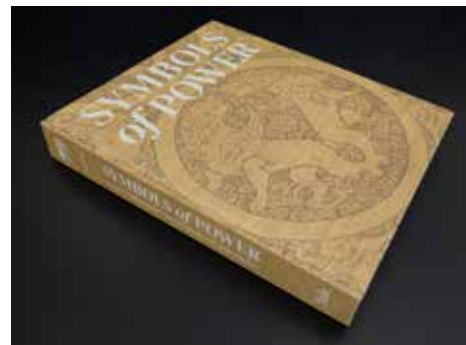
Relax in a members-only lounge, enjoy music from a live jazz trio, and treat yourself to cookies and punch on the house.

Check off your holiday gift list: members will enjoy a total of 25% off in the museum store all weekend.

Purchase a gift membership at the exclusive reduced rate of 20% off, for those tricky few on your list.

Join in a spotlight tour of *Imagining the Garden* located in our prints and drawing galleries (space is limited)

Be sure to obtain your free member tickets to see the year's most talked-about exhibition, *Monet to Matisse*.



BOOK SIGNING

Saturday, December 5, 1:00–3:00. Curator of textiles and Islamic art Louise Mackie signs copies of her new book, *Symbols of Power: Luxury Textiles from Islamic Lands, 7th–21st Century*, a 520-page volume with more than 500 illustrations. \$85 full retail; members discounts apply.

NOVEMBER

SUN 10-5 **MON** closed **TUE** 10-5 **WED** 10-9 **THU** 10-5 **FRI** 10-9 **SAT** 10-5

1
Tour 11:00 *Monet to Matisse* **T**
Guided Tours 1:00 & 2:00
Film 1:30 *A Year in Champagne* **\$**

2
Museum closed

3
Guided Tours 11:00 & 1:00
Tours 11:00 & 3:00 *Monet to Matisse* **T**
Cleveland Connections 2:00 *African American Cultural Garden*

4
Guided Tour 1:00
Gallery Concert 6:00 *CIJ/CWRU Joint Music Program*
Film 7:00 *The Lady in Number 6: Music Saved My Life* **\$**

5
Art Stories 10:30-11:00 *Making Music* **R**
Tours 11:00 & 3:00 *Monet to Matisse* **T**
Guided Tour 1:00

6
Tours 11:00, 3:00, & 7:00 *Monet to Matisse* **T**
Guided Tour 1:00
Art Cart 5:00 *Docents' Choice: Flowers*
MIX 5:00-9:00 *Bloom* **\$**
Lantern Workshop 6:00-8:30 **R\$**
Film 7:00 *Barista* **\$**

7
Tour 11:00 *Monet to Matisse* **T**
Guided Tours 1:00 & 2:00

8
Tour 11:00 *Monet to Matisse* **T**
Second Sundays 11:00-4:00 *The Impressionist's Eye*
Art Cart 1:00-3:00 *Color!*
Guided Tours 1:00 & 2:00
Film 1:30 *Alice in Wonderland* (1951) **\$**
Lantern Workshop 2:00-4:30 **R\$**

9
Museum closed

10
Tours 11:00 & 3:00 *Monet to Matisse* **T**
Guided Tours 11:00 & 1:00
Cleveland Connections 2:00 *Inspiration from French Painters of Gardens* **RT**

11
Stroller Tour 10:30-11:30 *A Feast for the Eyes* **R**
Guided Tour 1:00
Art in the Afternoon 1:15 **R**
Make & Take: Craft with Style 5:30-8:00 *Felt Natural Specimens* **\$**
Film 7:00 *Barista* **\$**

12
Art Stories 10:30-11:00 *Red, Yellow, Blue* **R**
Tours 11:00 & 3:00 *Monet to Matisse* **T**
Guided Tour 1:00

13
Tours 11:00, 3:00, & 7:00 *Monet to Matisse* **T**
Guided Tour 1:00
Lantern Workshop 6:00-8:30 **R\$**
Lecture 7:00 *Louise Nevelson: Person, Persona, Art*
Film 6:45 *Men of the Cloth* **\$**

14
Meditation in the Galleries 11:00
Tour 11:00 *Monet to Matisse* **T**
Guided Tours 1:00 & 2:00

15
Tour 11:00 *Monet to Matisse* **T**
Guided Tours 1:00 & 2:00
Art Together 1:00-3:30 *Ceramic Vessels* **R\$**
Lantern Workshop 2:00-4:30 **R\$**
Film 1:30 *Alice in Wonderland* (1949) **\$**

16
Museum closed
Performance 7:30 *Transformer Station. Calder Quartet* **\$**

17
Workshop 10:00-4:00 *Chinese Painting: Florals of Autumn* **R\$**
Tours 11:00 & 3:00 *Monet to Matisse* **T**
Guided Tours 11:00 & 1:00
Cleveland Connections 2:00 *Garden-Walk Cleveland*

18
Stroller Tour 10:30-11:30 *A Feast for the Eyes* **R**
Guided Tour 1:00
Film 6:45 *Men of the Cloth* **\$**

19
Art Stories 10:30-11:00 *Follow the Line* **R**
Tours 11:00 & 3:00 *Monet to Matisse* **T**
Art Bites 12:30 *Twin Peaks*
Guided Tour 1:00

20
Tours 11:00, 3:00, & 7:00 *Monet to Matisse* **T**
Guided Tour 1:00
Art Bites 6:00 *Twin Peaks*
Lantern Workshop 6:00-8:30 **R\$**
Lecture 7:00 *Pissarro's Gardens* **R**
Film 7:00 *The Amazing Nina Simone* **\$**

21
Tour 11:00 *Monet to Matisse* **T**
Guided Tours 1:00 & 2:00



Rick Brettell
Pissarro's Gardens

22
Tour 11:00 *Monet to Matisse* **T**
Guided Tours 1:00 & 2:00
Film 1:30 *Alice* **\$**
Lantern Workshop 2:00-4:30 **R\$**

23
Museum closed

24
Tours 11:00 & 3:00 *Monet to Matisse* **T**
Guided Tours 11:00 & 1:00
Cleveland Connections 2:00 *Master Gardeners in Cleveland*

25
Guided Tour 1:00
The Art of Looking 3:00 *Feast*

26
Museum closed
Thanksgiving Day

27
Tours 11:00, 3:00, & 7:00 *Monet to Matisse* **T**
Guided Tour 1:00
Film 7:00 *Top Spin* **\$**

28
Tour 11:00 *Monet to Matisse* **T**
Guided Tours 1:00 & 2:00


29
Tour 11:00 *Monet to Matisse* **T**
Guided Tours 1:00 & 2:00
Film 1:30 *Alice in Wonderland* (1933) **\$**

30
Museum closed

Barista Espresso idol



DECEMBER

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<p>\$ Admission fee R Reservation required T Ticket required M Members only</p>		<p>1 Tours 11:00 & 3:00 <i>Monet to Matisse</i> T Guided Tours 11:00 & 1:00 Cleveland Connections 2:00 <i>Seeds: Life Encapsulated</i></p>	<p>2 Guided Tour 1:00 Educators Night Out 6:00-7:30 <i>Curriculum Design Challenge</i> RS Gallery Concert 6:00 <i>CIM/CWRU Joint Music Program</i> Film 7:00 <i>The Tall Blond Man with One Black Shoe</i> \$</p>	<p>3 Art Stories 10:30-11:00 <i>I See a Shape</i> R Tours 11:00 & 3:00 <i>Monet to Matisse</i> T Guided Tour 1:00</p>	<p>4 Tours 11:00, 3:00, & 7:00 <i>Monet to Matisse</i> T Guided Tour 1:00 MIX 5:00-9:00 <i>Dream</i> \$ Film 6:15 <i>One Day Pina Asked...</i> \$ Film 7:30 <i>The Princess of France</i> \$</p>	<p>5 Workshop 10:00-4:00 <i>Christmas Arrangements, Ikebana-Style</i> RS Workshop 10:30-4:30 <i>Art to Inspire Your Writing</i> RS Tour 11:00 <i>Monet to Matisse</i> T Guided Tours 1:00 & 2:00</p>
<p>6 Tour 11:00 <i>Monet to Matisse</i> T Guided Tours 1:00 & 2:00 Art Cart 1:00-3:00 <i>Sources of Light</i> Holiday CircleFest 1:00-5:30 Film 1:30 <i>One Day Pina Asked...</i> \$ Lantern Workshop 2:00-4:30 Performance 2:00 <i>James Feddeck</i> Film 2:45 <i>The Princess of France</i> \$ Lantern Procession 5:30</p>	<p>7 Museum closed</p>	<p>8 Tours 11:00 & 3:00 <i>Monet to Matisse</i> T Guided Tours 11:00 & 1:00 Cleveland Connections 2:00 <i>Flower Fantasies</i> RT</p>	<p>9 Stroller Tour 10:30-11:30 <i>Seasonal Views</i> R Tours 11:00, 3:00, & 7:00 <i>Monet to Matisse</i> T Guided Tour 1:00 Art in the Afternoon 1:15 R Make & Take: Craft with Style 5:30-8:00 <i>Stamped Cards</i> \$ Lecture 7:00 <i>Photographs of Alvin Langdon Coburn</i> Film 7:00 <i>Full Moon in Paris</i> \$</p>	<p>10 Art Stories 10:30-11:00 <i>Pattern Pattern</i> R Tours 11:00 & 3:00 <i>Monet to Matisse</i> T Guided Tour 1:00</p>	<p>11 Tours 11:00, 3:00, & 7:00 <i>Monet to Matisse</i> T Guided Tour 1:00 Film 7:00 <i>Zarafa</i> (subtitled) \$</p>	<p>12 Tour 11:00 <i>Monet to Matisse</i> T Meditation in the Galleries 11:00 Guided Tours 1:00 & 2:00 Curator Talk 2:00 <i>Botanical Garden. Heather Lemonedes</i></p>
<p>13 Tour 11:00 <i>Monet to Matisse</i> T Second Sundays 11:00-4:00 <i>Build It Up!</i> Guided Tours 1:00 & 2:00 Art Cart 1:00-3:00 <i>Classical Art: Ancient Greece and Rome</i> Film 1:30 <i>Zarafa</i> (English version) \$</p>	<p>14 Museum closed</p>	<p>15 Tours 11:00 & 3:00 <i>Monet to Matisse</i> T Guided Tours 11:00 & 1:00</p>	<p>16 Stroller Tour 10:30-11:30 <i>Seasonal Views</i> R Guided Tour 1:00 Film 7:00 <i>Poil de Carotte (Carrot Top)</i> \$</p>	<p>17 Art Stories 10:30-11:00 <i>1, 2, 3... It's Winter</i> R Tours 11:00 & 3:00 <i>Monet to Matisse</i> T Art Bites 12:30 <i>West Side Story</i> Guided Tour 1:00</p>	<p>18 Tours 11:00, 3:00, & 7:00 <i>Monet to Matisse</i> T Guided Tour 1:00 Art Bites 6:00 <i>West Side Story</i> Film 7:00 <i>The Iron Ministry</i> \$</p>	<p>19 Tour 11:00 <i>Monet to Matisse</i> T Guided Tours 1:00 & 2:00</p>
<p>20 Tour 11:00 <i>Monet to Matisse</i> T Guided Tours 1:00 & 2:00 Film 1:30 <i>The Iron Ministry</i> \$</p>	<p>21 Museum closed</p>	<p>22 Guided Tours 11:00 & 1:00 Cleveland Connections 2:00 <i>Garden Fantasies</i></p>	<p>23 Guided Tour 1:00 The Art of Looking 3:00 <i>Feast</i> Film 6:30 <i>Un Carnet de Bal (Dance Card)</i> \$</p>	<p>24 Guided Tour 1:00 Museum closes at 4:00</p>	<p>25 Museum closed <i>Christmas Day</i></p>	<p>26 Guided Tours 1:00 & 2:00 Film 1:30 <i>The Secret Garden (1949)</i> \$</p>
<p>27 Guided Tours 1:00 & 2:00 Film 1:30 <i>Greenfingers</i> \$</p>	<p>28 Museum closed</p>	<p>29 Guided Tours 11:00 & 1:00 Film 1:30 <i>The Draughtsman's Contract</i> \$</p>	<p>30 Guided Tour 1:00 Film 1:30 <i>A Man Named Pearl</i> \$</p>	<p>31 Guided Tour 1:00 Film 1:30 <i>The Secret Garden (1993)</i> \$ Museum closes at 4:00 New Year's Eve Party 9:00 p.m.-1:00 a.m. \$</p>		

ONLINE CALENDAR

Sortable online calendar at clevelandart.org/calendar

ROBERT MULLER

www.clevelandart.org/connect

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday

Closes at 4:00
December 24 and 31

**Administrative
Telephones**

216-421-7340
1-877-262-4748

Membership

216-707-2268
[membership@
clevelandart.org](mailto:membership@clevelandart.org)

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable
service fees apply for
phone and internet
orders.

CMA Online

[www.clevelandart.
org/connect](http://www.clevelandart.org/connect)



Blog

[blog.clevelandart.
org](http://blog.clevelandart.org)

**Provenance
Restaurant
and Café**

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00–5:00

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$8 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$14
max. \$8 after 5:00.
Members and
guests \$6 all day.



**IMAGINING THE
GARDEN**
P. 4



CLARENCE WHITE
P. 8



**CENTENNIAL
PREVIEW**
P. 10

PHILANTHROPY
P. 13



**SPECIAL
EVENTS**
P. 34



PERFORMANCE
P. 35



FILM
P. 36



EDUCATION
P. 39